A N

ENGLISH ACCIDENCE;

O R,

ABSTRACT OF GRAMMAR;

For the USE of thoſe who,

Without making GRAMMAR a Study,

Wiſh to Speak and Write correctly.

With Rules for reading Proſe and Verſe.

By the Rev. Dr. JOHN TRUSLER.

LONDON:

Printed for the AUTHOR, and ſold by R. BALDWIN, in *Pater-noſter Row.*

[PRICE ONE SHILLING.]

BRITISH MUSEUM

Dr. TRUSLER begs leave to recommend the following uſeful books, being calculated for young people, and may be had of his bookſeller, R. Baldwin, Pater-noſter Row.

A COMPENDIUM of USEFUL KNOWLEDGE, price 3s. a practical book in proper exerciſes, for the uſe of ſchools; containing a clear and conciſe explanation of every thing a young perſon ought to know.

Such as are acquainted with the contents of this book, will be able to converſe on all the general topics in life.

2. PRINCIPLES of POLITENESS, Parts I. and II. 5th edition, price 3s. half bound, addreſſed to both ſexes; calculated to form polite manners, teaching a knowledge of the world, and rendering youth fit to be received into the beſt company.

This work has been tranſlated into every European language, and is adopted as a ſchool-book into the firſt Academies.

3. The DISTINCTION between WORDS eſteemed SYNONIMOUS in the Engliſh language; a new edition, with great additions, price 3s. 6d. Uſeful to all who would either write or ſpeak with propriety and elegance.

4. POETIC ENDINGS, or a Dictionary of Rhymes, ſingle and double; compriſing nearly all the words in the Engliſh language; price 2s. 6d. Very neceſſary for thoſe who are learning to make verſes.

5. The

5. The FIRST FOUR RULES of ARITHMETIC, pri
1s. adapted to the capacity of girls, and ſo clearly a
fully explained, as to need no maſter. Which, with

6. FAMILY-TABLES, compoſed for all purpoſes
life, (price 3s.) render more than thoſe four rul
unneceſſary.

7. TRUSLER'S CHRONOLOGY, price 1s. 6d. eleven
edition, ſmall enough to lie in a pocket-book; contai
ing every event in ancient and modern hiſtory, alpha
betically recorded, with the dates affixed. Alſo,

8. The SAME WORK, more at large; in two vo
lumes, 12mo. price 7s. bound. Calculated for th
library and the uſe of ſchools.

PREFACE.

ALL Authors of Grammar lay claim to clearneſs and conciſeneſs, whereas nothing is more evident than that they have miſſed of the end propoſed; the various Engliſh grammars hitherto publiſhed being ſo complex, and the whole matter made ſuch a ſtudy, that the *deſideratum* ſought for is not to be acquired without the aſſiſtance of a maſter, and the application of years. The deſign of this Abſtract is to teach a perſon acquainted with Engliſh how to ſpeak and write correctly, without entering into all the *minutiæ* of Grammar, which ſerve only to perplex and confound. The Author aims not at teaching his pupil what words are particles,

particles, what prepoſitions, and ſo on; but merely to avoid falſe concords and incorrect language; and he flatters himſelf the few following pages will anſwer all the purpoſes better than more complete or regular ſyſtems. He has alſo added ſome few rules for reading, which, if attended to, muſt lead to reading well.

ABSTRACT

ABSTRACT

OF

ENGLISH GRAMMAR.

Of the denomination of Words.

THE only words neceſſary to be known grammatically, are *Nouns*, *Pronouns*, *Adjectives*, *Verbs*, *Adverbs*, and *Participles*.

A *Noun* is the name of a thing, as *Horſe*, *Boat*, *Knife*, &c.

A *Pronoun* is a ſubſtitute for a Noun, as *I*, *he*, *ſhe*, &c.

An *Adjective* expreſſes the quality of a Noun, as a *ſound Horſe*; an *open Boat*; a *ſharp Knife*; here *ſound*, *open*, and *ſharp*, are Verbs. adjectives

A *Verb* implies the action of the Noun, and an *Adverb* the action of the Verb, as the horſe *gallops*, the boat *ſails*, the knife *cuts*: Here *galloping* is the action of the horſe; *ſailing* the action of the boat; and *cutting* the action of the knife; of courſe, *gallops*, *ſails*, and *cuts* are Verbs.

An Adverb expreſſes the action of the Verb. Thus the horſe gallops *quick*; the boat ſails *briſkly*; the knife cuts *badly*. Here *quick* expreſſes the action of *galloping*; *briſkly* that of ſailing, and *badly* that of *cutting*; of courſe *quick*, *briſkly*, and *badly* are Adverbs, that is, addition to Verbs.

A Participle partakes of the qualities of both Noun and Verb, and implies, acting or being acted on.

Theſe are the different parts of ſpeech, I would wiſh my pupil to be acquainted with. I will treat of them in their order.

Of NOUNS.

Nouns Subſtantives are the *general* names of things, except proper names, which are *particular* ones. A horſe, for example, is a *general* name, it may be *my* horſe or *yours*, ſo is a boat, a knife, &c. but proper names are *particular* ones, as *Thomas*, the name of a man; *Jolly*, the name of a horſe, &c. *Horſe*, *boat*, *knife*, &c. then are Nouns.

Nouns have two numbers, the *ſingular* and the *plural*.

The ſingular number expreſſes *an individual*, as a *horſe*, a *boat*, a *knife*; the plural expreſſes many, as *horſes*, *boats*, *knives*, &c.

In other languages Nouns have a variety of *caſes*, that is, vary in their terminations, but in Engliſh there are but two: theſe correſpond with the *genitive* and *accuſative*. Thus, inſtead of the head *of a horſe*, we ſay, *a horſe's head*, (not *horſes*, which is the plural number of horſe, but *horſe's*, which we call the genitive caſe ſingular); ſo *boat's*, *knife's*, as the *boat's* ſide, the *knife's* edge.

Plurals ending in *s* have no genitive caſes, we write *womens*, not *women's*; *mens*, not *men's*; and ſo on.

No Nouns have accuſative caſes, but Pronouns; theſe vary their terminations when they follow or are acted upon by verbs.

I pre-

I preceding a verb, is changed to *me* when following one.

We - - -	to *us*.
Thou - -	to *thee* or *you*.
Ye - - -	to *you*.
He - - -	to *him*.
She - - -	to *her*.
They - - -	to *them*.
Who - - -	to *whom*.

Thus we ſay, "*I* love you." *I* here *precedes* the verb *love*; but *I* could not *follow* the ſame verb with propriety, it would be rendered *me*. We ſhould not ſay "You love *I*," but "you love *me*." So again, "*Thou* loveſt me;" "I love *thee*." *Thou* before the verb, *thee* after it. "*We* love God;" "God loves *us*;" and ſo on.

The words *who* and *whom* require a little further explanation. We ſay, "Kings are perſonages *whom* we revere." Here, though, in the preſent mode of ſpeech, *whom* precedes the verb *revere*, it is nevertheleſs uſed in the accuſative caſe, being the word which the verb *revere* governs and acts upon, anſwering to *them*, when we ſay "we revere them." So in the following example: "William was the perſon *who* came to me." Here the pronoun *who* precedes the verb *came*, and governs it. "William was the perſon to *whom* I ſpoke." Here *whom*, though it precedes, or is placed, before the verb *ſpoke*, (to render it more agreeable to the ear) is governed or acted on by it.

Engliſh Nouns are then thus declined, none having accuſative caſes but the Pronouns.

Sing.	Horſe	*Gen.*	Horſe's	*Plur.*	Horſes.
Sing.	Boat	*Gen.*	Boat's	*Plur.*	Boats.

Note,

Note, The genitive caſe implies *of* or *belonging to*. The word *whoſe* is ſometimes uſed as the genitive of *which*, and chiefly in poetry.

" ——————— The fruit
" Of that forbidden tree, *whoſe* mortal taſte
" Brought death into the world." MILTON.

But *of which* is now moſt common. " The matters *of which* I ſpoke." Though *whoſe* may be uſed with propriety, when it refers to perſons; as, " This is the young woman *whoſe* worth I know."

The genitive of the other Pronouns are as follow:

I	*Gen.*	mine or my	we	*Gen.*	ours or our
Thou	*Gen.*	thine or thy	ye	*Gen.*	yours or your
He	*Gen.*	his	they	*Gen.*	theirs or their
She	*Gen.*	hers	It	*Gen.*	its

Mine, *thine*, *ours*, *yours* or *theirs*, may be uſed without a noun annexed, but *my*, *thy*, *our*, *your*, *their*, never. Thus, " Whoſe book is this?" The anſwer may be *mine*, or *thine*, or *ours*, or *yours*, or *theirs*, alone; but if we uſe *my*, *thy*, *our*, *your*, or *their*, we muſt add the noun book to it, and ſay, *my book*, *thy book*, *our book*, *your book*, or *their book*.

When the word *own* is added to the pronouns *my*, *thy*, *his*, *hers*, *our*, *your*, or *their*, it is to render the expreſſion more emphatical; as, " I live in my *own* houſe;" " I did it with my *own* hand." &c.

The plural number is formed, by adding *s* at the end of the ſingular number, as in the following:

Sing.

Sing.	*Plur.*	*Sing.*	*Plur.*
Houſe	Houſes	Table	Tables
Walk	Walks	Siſter	Siſters
Stool	Stools	Outrage	Outrages, &c.
Lance	Lances		

But there are ſome exceptions to this general rule, as the following irregular plurals will ſhew.

Sing.	*Plur.*	*Sing.*	*Plur.*
Loaf	Loaves	Foot	Feet
Calf	Calves	Church	Churches
Shelf	Shelves	Fiſh	Fiſhes
Half	Halves	Box	Boxes
Self	Selves	Ox	Oxen
Sheaf	Sheaves	Man	Men
Thief	Thieves	Sow	Swine
Wife	Wives	Child	Children
Wolf	Wolves	Brother	Brethren
Knife	Knives	Woman	Women
Louſe	Lice	Penny	Pence
Mouſe	Mice	Body	Bodies
Die	Dice	Mercy	Mercies
Gooſe	Geeſe	Enemy	Enemies
Tooth	Teeth	Witneſs	Witneſſes, &c.
		and	
This	Theſe	That	Thoſe

The ſingular and plural of ſome few words are the ſame, as *ſheep*, *deer*, *fern*, *hoſe*, in which caſe the ſingular number is pointed out by *a* going before them, as *a ſheep*, *a deer*.

Some words alſo have no ſingular number, as *annals*, *arms*, *aſhes*, *bellows*, *breeches*, *creſſes*, *entrails*, *ides*, *lungs*, *means*, *nones*, *ſciſſars*, *ſheers*, *ſnuffers*, *thanks*, *tongs*, *wages*, *dregs*, *news*, &c.

Proper names of men, cities, rivers, countries, &c. have no plurals. This rule, however, is not without ſome exceptions. We ſay, "There were ten *Williams* in company." And when ſpeaking of families, we ſay, the *Marlboroughs*, the *Cavendiſhes*, the *Howards*, &c.

I can, at no better time, mention the proper uſe of the pronouns *who*, *which*, and *what*, as interrogatives or not.

Who is uſed only when ſpeaking of perſons, as, "*Who* is that man, or that woman?" *Which*, when we ſpeak of things, as, "*Which* is your cane? *What*, when we are ſpeaking of the kind, quality, or order of perſons or things, as, "*What* lady is that?" "*What* houſe is this?" "*What* (or which) place do you chuſe?"

When *who* and *which* are not interrogatives, that is, do not aſk a queſtion, they are uſed with the ſame diſtinction, that is, *who* for perſons, and *which* for things. We ſay, "William was the perſon *who* came to me." "This is the horſe *which* I bought."

Now we are upon the ſubject of nouns, it is proper to ſay ſomething of gender.

There are three genders, the *male*, *female*, and *neuter*.

The *male* and *female* diſtinguiſh the two ſexes; whereas the *neuter* is applied to things without life, as not properly belonging to either of the other, as table, ſtone, rock, &c.

When we ſpeak of the *male* gender, we uſe the pronoun *he*; when of the *female* gender, *ſhe*; when of the *neuter*, *it*. Thus,

The bridegroom, *he* came from the barn;
The bride, *ſhe* came in from the field;
The table, *it* fell on the floor.

We

We indeed deem moſt things that contain any thing within them to be of the female gender, as the *earth*, a *ſhip*, a *houſe*, &c. and in poetry, where writers will frequently give flight to their fancy, and perſonify inanimate ſubſtances, they are deemed of the male or female gender, according to the idea of the Poet. Thus *Death*, *Time*, the *Sun*, &c. are generally of the male gender; *Faith*, *Hope*, *Charity*, &c. of the female, as being of the ſofter virtues.

But our language, in many inſtances, ſaves us the neceſſity of adding pronouns to expreſs genders, for we often diſtinguiſh the different ſexes by diſtinct words; as for example,

Male.	*Female.*	*Male.*	*Female.*
Father	Mother	Sloven	Slut
Huſband	Wife	Man	Woman
Brother	Siſter	Rake	Jilt
Uncle	Aunt	Boar	Sow
Widower	Widow	Buck	Doe
Maſter	Miſtreſs	Cock	Hen
Nephew	Niece	Dog	Bitch
Wizzard	Witch	Drake	Duck
Bachelor	Maid *or* Virgin	Gander	Gooſe
		Horſe	Mare
Bridegroom	Bride	Ram	Ewe
Whoremonger	Whore *or* Strumpet	Stag	Hind
		Steer	Heifer
Boy	Girl	Bull	Cow
King	Queen	Lad	Laſs
Lord	Lady	Duke	Ducheſs
Milter	Spawner		*&c.*

There are alſo ſome few words, which diſtinguiſh the female ſex from the male, by the ending; as

Male.

Male.	*Female.*	*Male.*	*Female.*
Abbot	Abbeſs	Shepherd	Shepherdeſs
Actor	Actreſs	Executor	Executrix
Baron	Baroneſs	Adminiſtrator	Adminiſtratrix
Heir	Heireſs		
Prior	Prioreſs		*&c.*
Lion	Lioneſs		

Where there are no words to diſtinguiſh the ſexes, we frequently add one to anſwer the purpoſe. Thus we ſay, a *male-child*, a *female-child*, a *he-goat*, a *ſhe-goat*, a *man ſervant*, a *maid-ſervant*, a *cock-ſparrow*, a *hen-ſparrow*, or the like.

Of Adjectives.

Adjectives are words which cannot ſtand alone, but are added to nouns to expreſs their quality, as *black*, *white*, *wiſe*, *fooliſh*, *round*, *ſquare*, &c. Thus we ſay, a *black dog*, a *wiſe man*, a *round table*.

There are three degrees of Adjectives, called *degrees of Compariſon*, the *poſitive*, *comparative*, and *ſuperlative*.

1. The *poſitive* degree is the quality itſelf, ſimply, as *black*, *white*, *wiſe*, &c.

2. The *comparative* expreſſes more of any one thing than another, and is formed by adding *er* to the poſitive, as *blacker*, *whiter*, *wiſer*: ſometimes, inſtead of ſaying *blacker*, we ſay *more black*; for *whiter*, *more white*; for *wiſer*, *more wiſe*, &c.

3. The *ſuperlative* degree implies the higheſt, and is formed by the termination *eſt*, or the word *moſt* before the poſitive. Thus *blackeſt*, or *moſt black*; *whiteſt*, or *moſt white*; *wiſeſt*, or *moſt wiſe*.

Some ſuperlatives are formed, by adding the word *moſt* as a termination; thus *nether*, *nethermoſt*;

uter, *outermoſt*; *under*, *undermoſt*; *upper*, *upper-moſt*; *in*, *inner*, *innermoſt*, &c.

Many Adjectives do not admit of compariſon by erminations, but are only compared by *more* and *moſt*, as *benevolent*, *more benevolent*, *moſt benevolent*. ome authors have uſed *ſhadieſt*, *virtuouſeſt*, *famouſeſt*, *ortaleſt*, *naturalleſt*, *powerfulleſt*, *inventiveſt*, *trifling-ſt*, &c. but theſe are liberties which every one annot take, and are inelegant after all.

Some again are irregularly compared, as,

Poſitive.	*Compar.*	*Superl.*
Good	Better	Beſt
Bad	Worſe	Worſt
Little	Leſs	Leaſt
Near	Nearer	Neareſt
Much	More	Moſt
Late	Later	Laſt

Indeed, the compariſon of Adjectives is very un-ertain, and being much regulated by the ear or greeableneſs of ſounds, cannot well be reduced to ules.

When a noun is ſubſtituted for an adjective, nd added to another noun by a hyphen (-), ſuch wo words are called compound words, as *Turkey-ather*, *Mountain-wine*, *man-ſervant*, *ſea-fiſh*, &c.

Of VERBS.

Verbs, as I obſerved, expreſs the actions of Nouns.

A Verb is ſaid to have ſeveral *moods* and *tenſes*. We ſhall have occaſion only to name the Infinitive ood, which is known by the word *to* preceding , as *to love*, *to hate*, &c. and two of the *Tenſes*, iz. the *preſent*, and the *paſt*: theſe two are expreſſed by

by terminations, the other tenſes are expreſſed by the auxiliary verbs *ſhall*, *will*, and *have*, preceding them, of courſe it is not neceſſary to mention them as we have nothing to do but with the right uſe of words *themſelves*.

The *preſent* time or tenſe is expreſſed by the verb itſelf, as *burn*, *love*, *hate*; the *paſt* time by the termination *ed*, as *burned*, *loved*, *hated*.

A Verb has alſo three *perſons*, 1ſt, 2d, and 3d, and, like Nouns, two *numbers*, ſingular and plural.

The three perſons in the ſingular of verbs are *I*, *thou*, and *he* or *ſhe*; in the plural, *We*, *ye*, and *they*. Thus,

Perſons.	*Preſent tenſe, ſingular.*
1.	I love
2.	Thou loveſt
3.	He *or* ſhe loveth *or* loves
	Plural.
1.	We love
2.	Ye love
3.	They love.
	Paſt time, ſingular.
1.	I loved
2.	Thou lovedſt
3.	He *or* ſhe loved.
	Plural.
1.	We loved
2.	Ye loved
3.	They loved.
Infinitive mood.	To love.
Participle preſent.	Loving.
——— *paſt.*	Loved.

There are two ſorts of verbs, *active* and *paſſive*. *love* is a verb *active*; *to be loved*, a verb *paſſive*; ſtill, according to my firſt definition of a verb, *love*, or *be loved*, implies the action of the perſon ing.

The paſſive verb is formed by the addition of the iliary or aſſiſting verb, *to be*. Thus, in the pre- t tenſe or time,

Sing. *I* am, *thou* art, *he* or *ſhe* is.
Plur. *We* are *or* be, *ye* are *or* be, *they* are *or* be.

Paſt tenſe or *time.*

Sing. *I* was, *thou* waſt *or* was, *he* or *ſhe* was.
Plur. *We* were, *ye* were, *they* were.

Participle preſent. Being.
———— *paſt.* Having been.
Infinitive mood. To be.

Now, by adding the word *love* to each, it will n thus:

I am loved,
Thou waſt loved,
He was loved, *&c.*
And ſo through the whole.

The other auxiliary verbs are *have*, *ſhall*, *will*, *may*, *can*. *Have* being the principal, we will n through the tenſes of this.

Preſent tenſe or *time.*

Sing. *I* have, *thou* haſt, *he* or *ſhe* hath *or* has.
Plur. *We* have, *ye* have, *they* have.

Paſt tenſe.

Sing. *I* had, *thou* hadſt, *he* or *ſhe* had.
Plur. *We* had, *ye* had, *they* had.

Participle

Participle preſent.	Having.
———— *paſt.*	Had.
Infinitive mood.	To have.

There is ſtill another form of Engliſh ver in which the ſign of the Infinitive mood *to* added to the verb *do*, which it is neceſſary to lear

Preſent tenſe.

Sing. *I* do, *thou* doſt, *he* or *ſhe* doth.
Plur. *We* do, *ye* do, *they* do.

Paſt tenſe.

Sing. *I* did, *thou* didſt, *he* or *ſhe* did.
Plur. *We* did, *ye* did, *they* did.

In the ſubſequent tenſes, *did* is changed to *do* I have *done*, I had *done*, &c.

Infinitive mood.	To do; *or* to have done.
Participle preſent.	Doing.
———— *paſt.*	Done.

By rapid utterance, or poetical contraction, *lo* is often uſed for *loved*; *ſnatch'd* for *ſnatche dwelt* for *dwelled*; *ſmelt* for *ſmelled*; and ſo on.

But not to multiply rules, and burthen the lear er's memory with terms, the following liſt of regular Verbs in their preſent and paſt tenſes w be ſufficient to inſtruct. Theſe he ſhould well m member.

Preſent time.	*Paſt.*	*Participle.*
Awake	awoke	awoke
Abide	abode	abode
Be	been	being, been
Bend	bent	bent
Bear	bore, bare	borne
Begin	began	begun

Bere

Preſent time.	*Paſt.*	*Participle.*
Bereave	bereft	bereft
Beſeech	beſought	beſought
Beat	beat	beaten, beat
Bind	bound	bound
Bite	bit	bitten
Bleed	bled, blooded	bled
Blow	blew	blown
Break	broke	broken
Breed	bred	bred
Bring	brought	brought
Buy	bought	bought
Catch	caught, catched	caught
Chide	chid	chidden
Chuſe	choſe	choſen
Cleave	clave, clove	cleft, cloven
Come	came	come
Creep	crept, creeped	crept
Crow	crew, crowed	crown
Dare	dared, durſt	dared
Die	died	dead
Do	did	done
Draw	drew	drawn
Dream	dreamed, dreamt	dreamt
Drank	drank	drunk
Drive	drove	driven
Dwell	dwelled, dwelt	dwelt
Eat	eat, ate	eaten, eat
Fall	fell	fallen
Feed	fed	fed
Feel	felt	felt
Fight	fought	fought
Find	found	found
Flee	fled	fled
Fling	flung	flung

Preſent time.	*Paſt.*	*Participle.*
Fly	flew, fled	flown
Forſake	forſook	forſaken
Freight	freighted	fraught
Geld	gelded, gelt	gelt, gelded
Get	got	gotten, got
Give	gave	given
Gild	gilded, gilt	gilded, gilt
Gird	girded, girt	girded, girt
Grind	ground	ground
Go	went	gone
Grow	grew	grown
Hang	hung, hanged	hung
Have	had	had, having
Hear	heard	heard
Help	helped, helpt	holpen
Hew	hewed	hewn
Hid	hid	hidden, hid
Hold	held	holden
Keep	kept	kept
Know	knew	known
Lay	laid	laid
Lead	led	led
Leave	left	left
Leap	leaped, leapt	leapt
Lie	lay	lain
Loſe	loſt	loſt
Make	made	made
Mean	meant	meant
Mow	mowed	mown
Meet	met	met
Rend	rent	rent
Ride	rode, rid	ridden
Ring	rang	rung
Riſe	roſe	riſen

Preſent time.	*Paſt.*	*Participle.*
Run	ran	run
Say	ſaid	ſaid
See	ſaw	ſeen
Seek	ſought	ſought
Seethe	ſod	ſodden
Sell	ſold	ſold
Send	ſent	ſent
Shake	ſhook	ſhaken
Shear	ſheared, ſhore	ſhorn
Shew	ſhewed	ſhewn
Shine	ſhined	ſhone
Shoot	ſhot	ſhot
Shrunk	ſhrank	ſhrunk
Sing	ſang	ſung
Sink	ſank, ſunk	ſunk
Sit	ſat	ſat
Slay	ſlew	ſlain
Slide	ſlid	ſlidden
Sleep	ſlept	ſlept
Sling	ſlang	ſlung
Smell	ſmelt	ſmelt
Smite	ſmote	ſmitten
Speak	ſpoke	ſpoken
Spell	ſpelled, ſpelt	ſpelt
Spill	ſpilled, ſpilt	ſpilt
Spend	ſpent	ſpent
Spin	ſpan	ſpun
Spit	ſpat	ſpat
Spring	ſprang	ſprung
Stand	ſtood	ſtood
Stick	ſtuck	ſtuck
Sting	ſtung	ſtung
Steal	ſtole	ſtolen
Stink	ſtank	ſtunk

Preſent time.	*Paſt.*	*Participle.*
Strike	ſtruck	ſtricken
Strive	ſtrove	ſtriven
Swear	ſwore	ſworn
Sweep	ſweeped, ſwept	ſwept
Swell	ſwelled	ſwoln
Swing	ſwang, ſwung	ſwung
Swim	ſwam, ſwum	ſwum
Take	took	took, taken
Tear	tore	torn
Teach	taught	taught
Tell	told	told
Think	thought	thought
Thrive	throve	thriven
Throw	threw	thrown
Tread	trod	trodden
Weep	wept	wept
Win	won	won
Wind	wound	wound
Wear	wore	worn
Weave	wove	woven
Write	wrote, writ	written, writ
Work	worked, wrought	wrought
Wring	wrung	wrung

Theſe rules premiſed, the great art in writing and ſpeaking correctly, is to avoid falſe concords; that is, the ſingular number muſt never be coupled with the plural, &c. Alſo,

1. The noun or pronoun, and the verb following it, muſt be of the ſame number and perſon. We muſt not ſay, *I wert*, *I* being the firſt perſon, *wert* the ſecond, but *I am*, both in the firſt perſon; neither ſhould we ſay, *thou were*, *thou* being ſingular, and *were* plural, but *thou wert*, both ſingular.

2. We

2. We muſt take care to uſe the proper word to expreſs the right time, whether it be preſent or paſt. In the irregular verbs, the foregoing liſt will point out the word, in the regular ones, the termination *ed* will always expreſs the paſt time. Thus, for example, we muſt not ſay, "he *breaked* the bowl," but *broke* it; not "he *come* home," but *came*.

3. In the uſe of the words *this* and *that*, which in the plural number are *theſe* and *thoſe*, we muſt take care that they agree with the number of the word they refer to. We muſt not ſay *this men* or *that men*, the one being ſingular, the other plural, but *this* or *that man*, *theſe* or *thoſe men*. But where a noun has no ſingular number, we may add *this* or *that* to the plural of ſuch words: thus we may ſay with propriety, "by *this* or *that means*." So nouns wanting a ſingular number are ſometimes joined to a verb ſingular, but inelegantly, as, "the news *is* ſtale;" "your wages *is* ſmall."

4. Two or more names or things in the ſingular number, require the verb to be in the plural. Thus "William and John *are* (not *is*) good lads." "The ſun and wind *overcame* (not *overcome*) me."

5. Names of a multitude may have either a ſingular or a plural verb. Thus we may ſay, "The Parliament *is* or *are* ſitting."

6. When two or more nouns, of different numbers, follow each other with the word *or* or *nor* between them, and are equally related to a common verb; the verb ſhould agree with the noun next it. For example, "Either the huſband, the wife, *or* their children, *are* in the houſe." "Neither the huſband, the children, *nor* the wife, *is* in the houſe."

7. Two negatives make an affirmative. "It wasn't good for nothing," implies, "It was good for ſomething." "I can't eat no more," means, "I can eat more."

8. The participle preſent is frequently ſubſtituted for the Infinitive mood of a verb, and with elegance. Thus, inſtead of "I like to work," we may ſay "I like working." "For he delights to walk," we may ſay, "He delights in walking."

9. After the auxiliary verb *have*, it would be improper to put the paſt time; the participle ſhould always follow. Thus, it would be ingrammatical to ſay, "I have *ſaw*, or "I have *wrote*;" it ſhould be, "I have *ſeen*," or "I have *written*."

10. When the leading adverbs are *whether* or *either*, *or* muſt follow in the ſame ſentence; when the leading adverb is *neither*, *nor* muſt follow. Thus, "Whether you *or* I ſhall go, is not yet determined." "Either you *or* I muſt ride." "Neither you *nor* I muſt ſpeak."

11. All repetitions of the ſame word, nay of words which expreſs the ſame thing, are carefully to be avoided, except when the ſenſe would be otherwiſe obſcure, or when it is to excite the attention. For example, a repetition of the word *from* in the following ſentence is allowable: the paſſage would not be clear without it. "It proceeds not *from* ſtupidity, or a ſlothful neglect, but *from* a generous liberality of ſoul. When it is to excite attention, a repetition is beautiful. "Every action, nay *every* attention, *every* deſign of man, is known to the Almighty."

12. With reſpect to Adjectives, none ſhould be uſed but ſuch as are *neceſſary* to explain the ſubject more fully. To ſay *burning* or *ſhining* fire, is inelegant,

elegant, becauſe the firſt idea of fire is, that it burns and ſhines; but if neceſſary, we may employ adjectives to expreſs its other qualities, as *conſuming*, *ſparkling*, *briſk*, &c.

In ſhort, the words of a ſentence ought generally to be as different from one another, both in ſenſe and ſound, as the nature of the ſubject and the harmony of the period will admit. On this the beauty of a ſentence depends, the ſound being, as it were, an echo to the ſenſe, and, independent of this, on the ſmoothneſs of the words, the choice of adjectives, and the eaſy flow of its diction. And in general, the ſhorter the period, the more nervous and emphatical it is.

An OBSERVATION *or two on* WRITING *and* READING.

In writing, never uſe capital letters to begin a word, unleſs it be a proper name, or at the beginning of a ſentence. *Note*, A full ſtop, or note of admiration (!) or interrogation (?), always ends a ſentence.

If you quote an Author in his own words, always begin the quotation with a capital letter.

The word *I* or *Oh* ſhould be always written with a capital. Every word you wiſh to mark as emphatic, ſhould begin with a capital, and have a line drawn under it; thus, Mark.

In order to read well,

1. Every one ſhould read in an eaſy familiar tone, as if he were ſpeaking, (except it be a prayer, in

in which caſe, a degree of ſolemnity is required) and ſhould adapt his voice to the ſubject-matter he is reading.

2. When reading, caſt your eye forwards to the words following, that you may have ſeen them before you are to pronounce them. This will prevent ſtammering, or a diſagreeable pauſe.

3. Attend to the ſtops, and pauſe at a comma, (,) whilſt you can count *one*; at a ſemicolon, (;) *two*; at a colon, (:) *three*; and at a full ſtop, (.) *four*. Notes of interrogation (?) and admiration, (!) are full ſtops. A line (thus, ——) intimates a longer pauſe than that of a full ſtop, and at every freſh paragraph we are to pauſe longer ſtill.

4. Never fetch or draw the breath, where there is no ſtop; nor paſs a ſtop without a pauſe. Pauſe proportionably at every ſtop, utter each word diſtinctly, ſound the laſt letter of every word, read ſlow, and you will read very intelligibly.

5. In reading a ſentence, the voice ſhould be gently raiſed, until you get to the middle, (and the middle of a ſentence is generally marked with a colon) and then ſhould gradually fall to the end of it: but take care, that at the end of a ſentence, you drop not the voice too low, ſo as not to be well heard to the laſt word.

6. In queſtions and paſſages of admiration, the voice ſhould not fall, as at a full ſtop, but be kept up higher and higher to the end.

7. To give ſpirit and energy to a ſentence, the leading or principal word, ſhould be pronounced emphatically. To find out which is the emphatical word, conſider the chief deſign of the writer, and that word which ſhews ſuch deſign moſt, is the word to be uttered emphatically.

When

When a noun is the emphatical word, and attended with an adjective, the ſtroke of the voice ſhould be on the noun, and the adjective be only ſwelled; unleſs it appears that the ſtreſs is to be laid on the adjective. The emphatic words in the following paſſage are printed in Italics.

Hail, *Source* of Beings! univerſal *Soul*
Of Heav'n and Earth, eſſential *Preſence*, hail!

But where two words are ſet in oppoſition to each other, and one is pronounced emphatically, the other ſhould be ſo too; as in this ſentence. "If *they* attack, *we* will attack; for *our* cauſe is as good as *theirs*."

The emphaſis is of ſuch importance in reading and ſpeaking, that wrong placing it may alter the ſenſe materially. The following line is an old example upon this ſubject.

Will you ride to town to-day?

By laying the emphaſis on *will*, the anſwer may be *yes* or *no*.

By laying it on *you*, the anſwer may be, "*No*, but my *ſon* will."

By laying it on *ride*, the anſwer may be, "I intend to *walk*."

By placing it on the word *town*, the anſwer may be, "No, I ſhall ride to my *farm*."

And laying it on *to-day*, the anſwer may be, "Not until *to-morrow*."

Laſt of all, lay no emphaſis on words where there ſhould none be laid; for this is as great a mark of ignorance, as not laying it where it ſhould be laid.

Rules

Rules for reading Engliſh verſe.

The general rule is to pronounce it, as if it were proſe, but with more deliberation; to obſerve the ſtops with great exactneſs, placing the accent where it ought to be placed, (as will be ſhewn hereafter) and the emphaſis upon the proper words on each line. Though there ſhould be no ſtop at the end of the line, the reader ſhould pauſe whilſt he can count one, merely to give notice to the hearer that the line is ended; and if the laſt word will bear two ſounds, (as words ending in *y* will) give it that which chymes beſt with its ſiſter line. I mean that line with which it is deſigned to rhyme.

For example,

Were I but once from bondage free,
I'd never ſell my liberty.

Here *ty* in liberty, is ſounded as *tee*; but in the following line it ſhould be ſounded as *ti*.

My ſoul aſcends above the ſky,
And triumphs in her liberty.

However, whether pronounced as *tee* or *ti*, the laſt ſyllable ſhould be ſo feebly uttered, as not to fix any ſtop or accent upon it.

If verſe be read with the above attention, and ſtill ſound harſh upon the ear; the fault is not in the reader, but the poet, for thoſe verſes are not well penned, that cannot be read gracefully by the common rules of pronunciation.

In

In verſes of three ſyllables, the accent is to be laced on the 1ſt and 3d. Thus,

He're we ma'y
Thin'k and pra'y,
E're that De'ath
Sto'ps our brea'th.

In verſes of four ſyllables, the accent is to be laced on the 2d and 4th. Thus,

With ra'viſh'd ea'rs,
The Mo'narch hea'rs. DRYDEN.

In verſes of ſix ſyllables, on every other ſyllable. Thus,

Though i'n the u'tmoſt pea'k
Awhi'le we do' remai'n,
Amo'ngſt the mou'ntains ble'ak,
Expo's'd to ſle'et or ra'in,
No ſpo'rt nor hou'rs ſhall brea'k,
To e'xerci'ſe our ve'in. DRAYTON.

In verſes of ſeven ſyllables, on the 1ſt, 3d, 5th, nd 7th. Thus,

Fai'reſt pie'ce of well'-form'd ear'th
Ur'ge not thu's your hau'ghty bir'th.

In thoſe of eight, which is the uſual meaſure of hort poems, on the 2d, 4th, 6th, and 8th. Thus,

And ma'y at la'ſt my wea'ry ag'e
Find ou't the pe'aceful He'rmitag'e. MILTON.

In

In thoſe of ten, which is heroic or tragic poetry, on the 2d, 4th, 6th, 8th, and 10th. Thus,

Confu's'd and chi'ding, li'ke the ho'llow ro'ar
Of ti'des, rece'ding fro'm th' inſu'lted ſho're.

DRYDEN.

In thoſe of twelve ſyllables, on every other ſyllable, beginning with the 2d.

Of a'll the Cam'brian ſhi'res their he'ads that bea'r
ſo hi'gh,
And far'th'ſt ſurve'y their ſoi'ls with a'n ambi'tious
ey'e,
Mervi'nia fo'r her hi'lls, as fo'r their ma'tchleſs
crou'ds,
The nea'reſt tha't are ſai'd to ki'ſs the wan'dring
clou'ds,
Eſpe'cial au'dience cra'ves, offen'ded wi'th the
thron'g,
That ſhe', of a'll the re'ſt, neglec'ted wa's ſo lon'g.

DRAYTON.

In thoſe of fourteen, as in thoſe of twelve. Thus,

And a's the mi'nd of ſuc'h a ma'n that ha'th a lo'ng
way go'ne,
And ei'ther kno'weth no't his wa'y, or els'e would
le't alon'e
His pur'pos'd jour'ney, i's diſtrac't.

CHAPMAN.

Th

The verſe of fourteen ſyllables is now broken in-
alternate lines of eight and ſix. Thus,

When a'll ſhall prai'ſe, and ev''ry la'y
Devo'te a wre'ath to the'e
That da'y ; for co'me it will', that da'y
Shall I' lamen't to ſee'.

The Alexandrine verſe of twelve ſyllables is now
y uſed to diverſify heroic lines of ten. Thus,

Waller was ſmooth, but Dryden taught to join
The varying verſe, the full-reſounding line,
The long majeſtic march—and energy divine.

n pronouncing this line of twelve ſyllables, the
ce muſt pauſe at the end of the ſixth.

In verſes of quick meaſure, the words are ac-
ted as below.

May I go'vern my pa'ſſions with a'bſolute ſwa'y,
nd grow wi'ſer and be'tter, as li'fe wears awa'y.

So again,

Dio'genes ſur'ly and prou'd.
I thin'k not of I'ris, nor I'ris of me'.

So in verſes with double rhymes,

They nei'ther ad'ded nor' confoun'ded ;
They nei'ther wan'ted nor' aboun'ded.

'Twas

'Twas whe'n the ſea's were ro'aring
With ho'llow bla'ſts of win'd,
A dam'ſel lay' deplor'ing
All on' a roc'k recli'n'd.

When ter'rible tem'peſts aſſai'l us,
And mou'ntainous bi'llows affri'ght,
Nor pow'er nor we'alth can ava'il us,
But ſki'lful Indus'try ſteers ri'ght.

For reſi'ſtance I' could fea'r none,
Bu't with twen'ty ſhip's had done
Wha't thou, bra've and hap'py Ver'non,
Has't atchie'v'd with ſi'x alo'ne.

FINIS.